CATALOGUE

OF THE

PRIVATE ART COLLECTION

FORMED BY

JOSEPH T. KINSLEY, ESQ.

PHILADELPHIA, PA.

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

ON THURSDAY AFTERNOON

APRIL 27th, 1922

AT 2:30 O'CLOCK

THE SALE WILL BE CONDUCTED BY

MR. REED H. WALMER

OF

THE PHILADELPHIA ART GALLERIES

S. E. CORNER 15TH AND CHESTNUT STREETS

PHILADELPHIA

CONDITIONS OF SALE

I. All bills payable in Cash before delivery.

II. The highest bidder to be the buyer, and if any dispute arise between two or more bidders the lot so in dispute shall be immediately put up again and resold.

III. The purchasers to give their names and addresses, and to pay down a cash deposit of at least 25 per cent. of the purchase money, or the whole if required, in default of which the lot or lots so purchased to be immediately put up again and resold.

IV. The lots to be taken away at the buyer's expense and risk within twenty-four hours of the conclusion of the sale, and the remainder of the purchase money to be absolutely paid or otherwise settled for to the satisfaction of the manager on or before delivery, in default of which the undersigned will not hold themselves responsible if the lots be lost, stolen, damaged or destroyed, but they will be left at the sole risk of the purchaser; and no goods to be removed unless receipted bills are presented.

V. No claims allowed after the removal of goods.

VI. Articles are exposed for public examination one or more days, and are sold just as they are, without recourse.

VII. Upon failure to comply with the above conditions, the money deposited in part payment shall belong to the managers as liquidated damages for purchaser's failure to complete the sale. All lots unclaimed within the time aforesaid shall be resold at public or private sale, without further notice.

VIII. The undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such service.

THE PHILADELPHIA ART GALLERIES

REED H. WALMER, *Auctioneer*

X 1.50

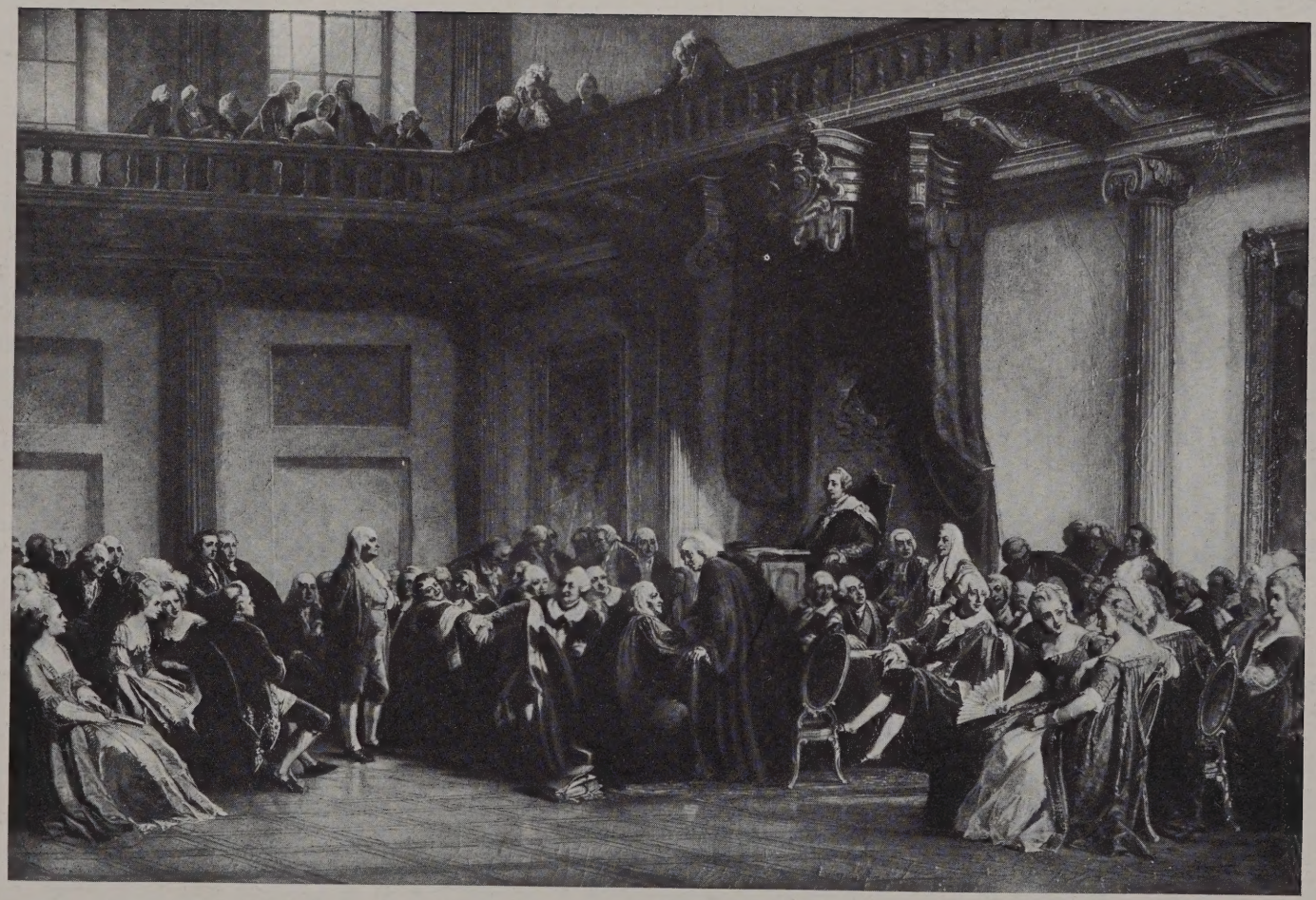
THE JOSEPH T. KINSLEY COLLECTION

Among the many treasures of this small but choice collection of paintings are two charmingly direct portraits of Mr. and Mrs. Henry Robinson of Boston by Thomas Sully; a fine copy by the same artist of Benjamin West's beautiful painting Orestes and Pylades now in the National Gallery, London. Rembrandt Peale is responsible for two strong paintings of men of the well known Philadelphia Gray family. Marchant and Waugh also with two portraits of women; and Francis M. Drexel the founder of the great banking house is represented by a very carefully painted Holy Family, very rich in color. A very delightful group by Watteau will compel attention for its fresh decorative color and composition. The American landscape school is ably upheld by examples of Ridgway Knight, Thomas B. Craig and William T. Richards. An historic canvas by Christian Schuessele depicting Benjamin Franklin before the Privy Council in London is very notable for its fine grouping and the known excellence of the portraits therein; it is greatly to be desired that a National or State Museum will acquire this important painting.

A group of very decorative canvases, Still Life and Cattle by Brandi, Reco, Baldassare and Rosierse are of the fine quality so much required for decoration at this moment. A Claude Lorraine, The Port of Leghorn, is also of great decorative and pictorial value. A very alluring Cattle subject by Anton Mauve, in his earlier manner, is slightly reminiscent of Zucarrelli at his best.

The Dutch seascapist Blommers is represented by his Fishing Boats departing from Scheveningen; this painting not only received numerous gold medals, but has generally been considered one of his greatest pictures; one thing, it certainly is his finest piece of color.

A very noble avenue of trees, giving an impression of a Gothic nave by K. de Paal and Baron Munkacsy is very lofty and inspiring in conception. A few bronzes of merit are included, one of importance by Isidore Bonheur coming from the George W. Elkins Collection.



No. 34. Franklin Before the Privy Council, by C. Schuessele

THE JOSEPH T. KINSLEY COLLECTION

TO BE SOLD ON THURSDAY AFTERNOON APRIL 27th, 1922, AT 2.30 O'CLOCK

E. BARRIAS

FRENCH: CONTEMPORARY

35— 1—*THE SISTERS*

Bronze; Height, 10½ inches

An Elder sister stoops over her tiny little sister tantalizing her as she tries to give her a kiss. F. Barbedienne Fonder.

Signed on base E. Barrias.

H. CHAPU

FRENCH: CONTEMPORARY

40— 2—*FLORA*

Bronze; Height, 11¾ inches

A Nymph, lightly clad, stoops to earth to gather a few blossoms to add to those she carries in her lap. Rich yellow-green patina. F. Barbedienne Fonder.

Signed on base H. Chapu.

GREEK ANTIQUE (After the)

92.50 3—*VENUS DE MILO*

Bronze; Height, 3 inches

Replica of the famous Grecian statue in the Louvre. Very rich rose-brown patina. Barbedienne, Fonder.

NOTE. The original marble of this beautiful bronze was excavated in the Island of Melos in 1820 and is considered the work of the most famous Greek sculptor Praxiteles.

ISIDORE BONHEUR

FRENCH: 1827–1880

500- 4—*THE STEEPLECHASER*

Bronze; Height, 33½ inches, length 49 inches

A Thoroughbred rising at the last fence; tense in action, the jockey well up in the saddle. On rustic base. Green marble pedestal; oblong acanthus leaf top; supported on a spirally fluted shaft.

Signed I. Bonheur on base. *Pedestal, Height, 45 inches*

From the George W. Elkins Collection. Philadelphia.

F. AUGUSTUS ORTMAN

AMERICAN: CONTEMPORARY

475⁰⁰ 5—*AUTUMN LEAVES*

Height, 14½ inches; length, 18 inches

A Silent pool, surrounded by rocky gray boulders, is crested at left by an ancient gnarled oak tree, touched with Autumn's glowing red.

Signed at lower right F. Augustus Ortman.

CHARLES FRANÇOIS PECRUS

FRENCH: CONTEMPORARY

115- 6—*THE CONVALESCENT*

Height, 13¼ inches; width, 10½ inches

An Interesting family group watching the doctor, while he feels the pulse of an improving patient.

W. REICHETT

ENGLISH: CONTEMPORARY

65– 7—*STILL LIFE, FRUIT*

Height, 24 *inches; width*, 20 *inches*

A Basket of luscious grapes and peaches stands in the foreground of a cloudy landscape.

From the Collection of Joseph Harrison, junr., Esq. Philadelphia.

G. G. HAANEN

DUTCH: 1807–1863

45– 8—*A DUTCH BELLE AT HER TOILET*

On Panel; Height, 13½ *inches; width*, 11 *inches*

A Young belle attired in a red bodice stands before her mirror in an ancient apartment. An elderly maid is toward the rear busily laundering furbelows.

Signed at lower right G. G. Haanen.

RAFAELS SORBI

ITALIAN: CONTEMPORARY

67 50 9—*STREET SCENE, FLORENCE*

Height, 14 *inches; width*, 11½ *inches*

A Brougham drawn up before a palatial residence in a narrow street; a footman holds open the door for a gentleman and his wife who are dressed in black and descending the steps about to enter the carriage.

Signed toward lower right Rafs Sorbi 1873.

GERARD TERBURG

DUTCH: 1617–1681

240 — 10—*L'INSTRUCTION PATERNELLE*

On Panel; Height, 17½ inches; width, 14 inches

A Young lady, wearing a pale yellow silk dress, stands at a spinet about center. Her father, a gay cavalier in gold embroidered blue costume, is seated at left, singing to his daughters; the other daughter in turquoise blue is seated at right. An attendant is passing behind a table at far right spread with a richly patterned oriental rug.

AUGUSTE SIEGEM

FRENCH: CONTEMPORARY

250 — 11—*AN ITALIAN CITY*

Height, 30½ inches; length, 38½ inches

An Ancient bridge over a river near the foreground gives access to a crowded city, its towers and old world buildings stretching out toward distant mountains.

Signed at the lower right Auguste Siegem.

J. VAN DER WAARDEN

DUTCH: 18TH CENTURY

145—12—*STILL LIFE, FRUIT AND FLOWERS*

Height, 24 inches; length, 29 inches

Beautiful Bunches of pale and dark grapes have fallen from a Delft bowl and occupy the foreground of a table, canopied by sprays of lilies.

Signed at lower center J. Van der Waarden.

From the Collection of Joseph Harrison, junr., Esq. Philadelphia.

C. E. DANA

ENGLISH: CONTEMPORARY

90 – 13—*MARS HILL, LYNMOUTH, ENGLAND*

Watercolor; Height, 25 inches; length, 38 inches

Ivy grown thatched cottages stretch, from immediate left, to a sandy beach at distant right, seen before the sea which fills the horizon. A few figures animate the beach.

Signed at lower left Mars Hill, Lynmouth, C. E. Dana 1885.

From the Collection of Dr. Charles Hart. Philadelphia.

AIMÉ PERRET

FRENCH: 1846–

600 – 14—*THE GLEANERS HOMEWARD BOUND*

Height, 29¼ inches; width, 24¼ inches

Two Normandy peasant girls advance over a field, one carrying a large rake, the other a sheaf of wheat. Red roofed cottages are toward distant right. A superb glowing sunset floods the scene with rich color.

Signed at lower left Aimé Perret.

From the Collection of Mrs. Craig Lippincott. Philadelphia.

THOMAS B. CRAIG

AMERICAN: CONTEMPORARY

65 – 15—*CLOSE OF DAY*

Height, 18 inches; width, 30 inches

A Flock of sheep are returning toward a distant New England homestead nestling amid green trees, that canopy and flank green pasturage.

NEWBOLD H. TROTTER

AMERICAN: CONTEMPORARY

150- 16—*THE BARNYARD*

Height, 23½ *inches; length*, 29½ *inches*

A Splendid young bull, dun and white, is tethered about center to a nearby outbuilding. Farming utensils litter the yard and amid them are a number of fowl. The sun glints over the bull's flank.

Signed at the lower left N. H. Trotter, Phila., 1866

WILLIAM TROST RICHARDS, N.A.

AMERICAN: 1833–

120- 17—*THROUGH THE WOODED VALE*

Height, 24 *inches; length*, 34½ *inches*

An Elderly man and his daughter who wears a pink dress are in the foreground, before a sluggish stream, bordered by fine old trees. Evening is casting shadows over the trees from a gleaming sun in a summer sky. Uneven rocky ground at left.

Signed lower right Wm. T. Richards, 1886.

From the Collection of John Michener, Esq. Philadelphia.

GIUSEPPE BOSCHETTO

ITALIAN: CONTEMPORARY

375- 18—*A BROKEN HEART*

Height, 24½ inches; length, 41 inches

A Young bride has fainted on the steps of an altar in an elaborately decorated church. The ancient groom of a loveless marriage kneels before her and his best man supports the bride at left. Her angry young lover, the cause of the catastrophe, is amid the excited crowd beyond the altar rails.

Signed at the lower right G. Boschetto, Napoli.

AGOSTINO BOGLIOSTI

ITALIAN: CONTEMPORARY

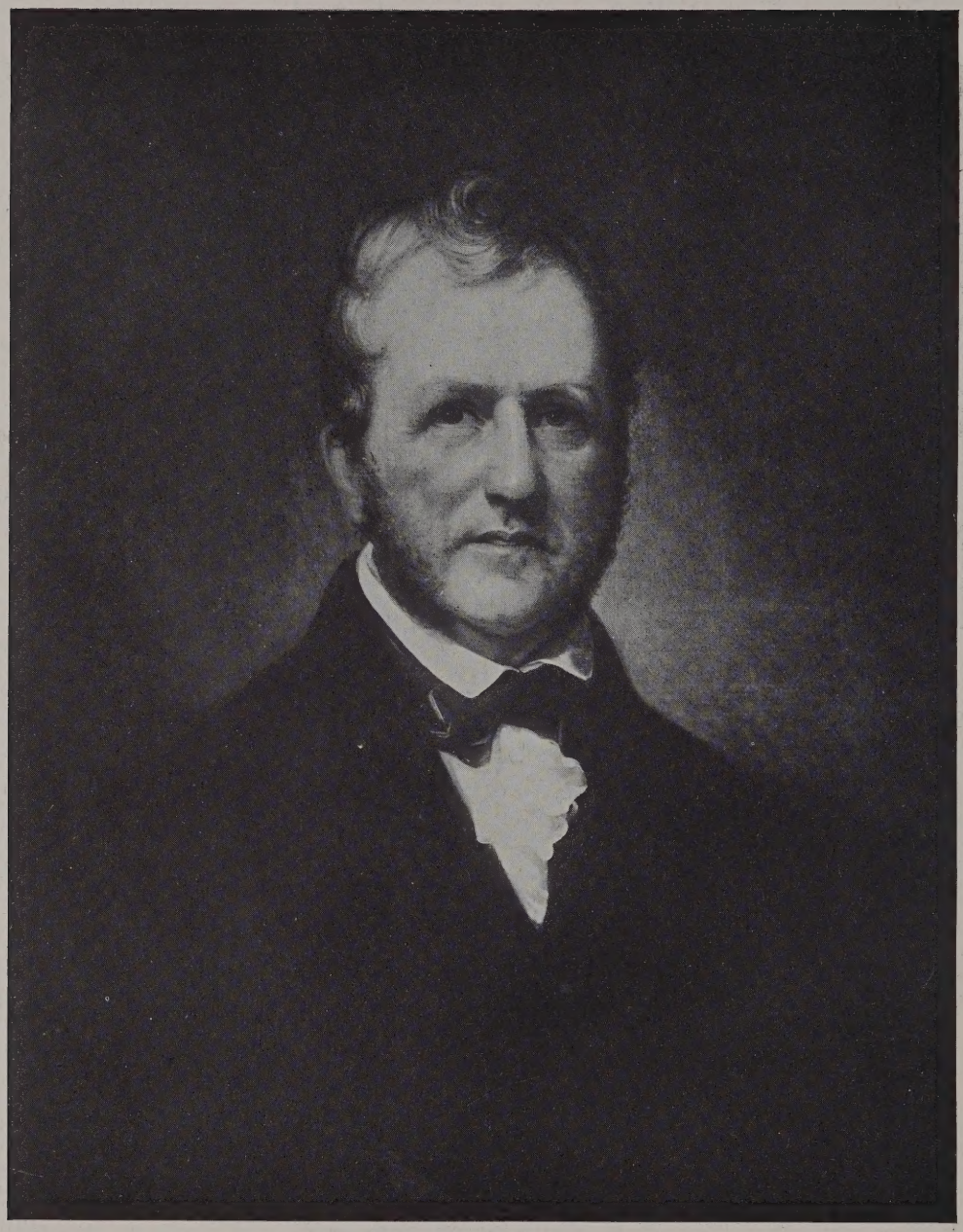
135- 19—*STILL LIFE, FRUIT*

Height, 18½ inches; width, 25½ inches

Many Luscious peaches are in the foreground, on one a bee has settled; grapes, lemons and other fruit complete a rare group.

This charming still life was copied by Bogliosti from a celebrated painting by Rachel Ruysch in 1863. A framed certificate by the Florence Gallery will be delivered to purchaser.

From the Collection of Dr. Charles Hart. Philadelphia.



REMBRANDT PEALE, N.A.

AMERICAN: 1779–1860

375-20—*PORTRAIT OF ROBERT E. GRAY*

Height, 30¼ inches; width, 23 inches

Ruddy complexioned man in the prime of life; wearing slightly curling iron gray hair, side whiskers, black coat and tie with ruffled shirt. Bust length.

Signed mid right R. Peale 1850.

NOTE. Mrs. McCulloh was the Grandniece of Robert E. Gray.

From the Collection of Mrs. George B. McCulloh. Philadelphia.

D. RIDGWAY KNIGHT

AMERICAN: CONTEMPORARY

400 - 21—*THE WATER CARRIER*

Height, 24 inches; width, 20½ inches

A Young Peasant girl, carrying an earthenware pitcher, listlessly stands before a brook. A rising pasturage at left crested by a few trees.

Signed at the lower right Ridgway Knight, Paris.

From the Collection of Mrs. Craig Lippincott. Philadelphia.

SAMUEL BELL WAUGH

AMERICAN: 1814–1885

60 - 22—*LADY WITH STRAW HAT*

Oval; Height, 24 inches; width, 19½ inches

A Beautiful young girl with dark tresses to her shoulders; wearing a straw hat with white feathers and blue ribbon. Bust length, three quarters toward left.

From the Collection of John Michener, Esq. Philadelphia.

EDWARD D. MARCHANT

AMERICAN: 1805–1887

105 - 23—*PORTRAIT OF A LADY*

Oval; Height, 25½ inches; width, 20 inches

A Dark haired beautiful young woman draws a pale lavender mantle close over her shoulders to her breast.

NOTE. The painter Edward D. Marchant was the favorite pupil of Gilbert Stuart. This painting was copied from a work by the famous portrait painter Franz Winterhalter.

From the Collection of John Michener, Esq. Philadelphia.

REMBRANDT PEALE, N.A.

AMERICAN: 1779–1860

900–24—*PORTRAIT OF SAMUEL NICHOLAS GRAY*

Height, 34 inches; width, 27 inches

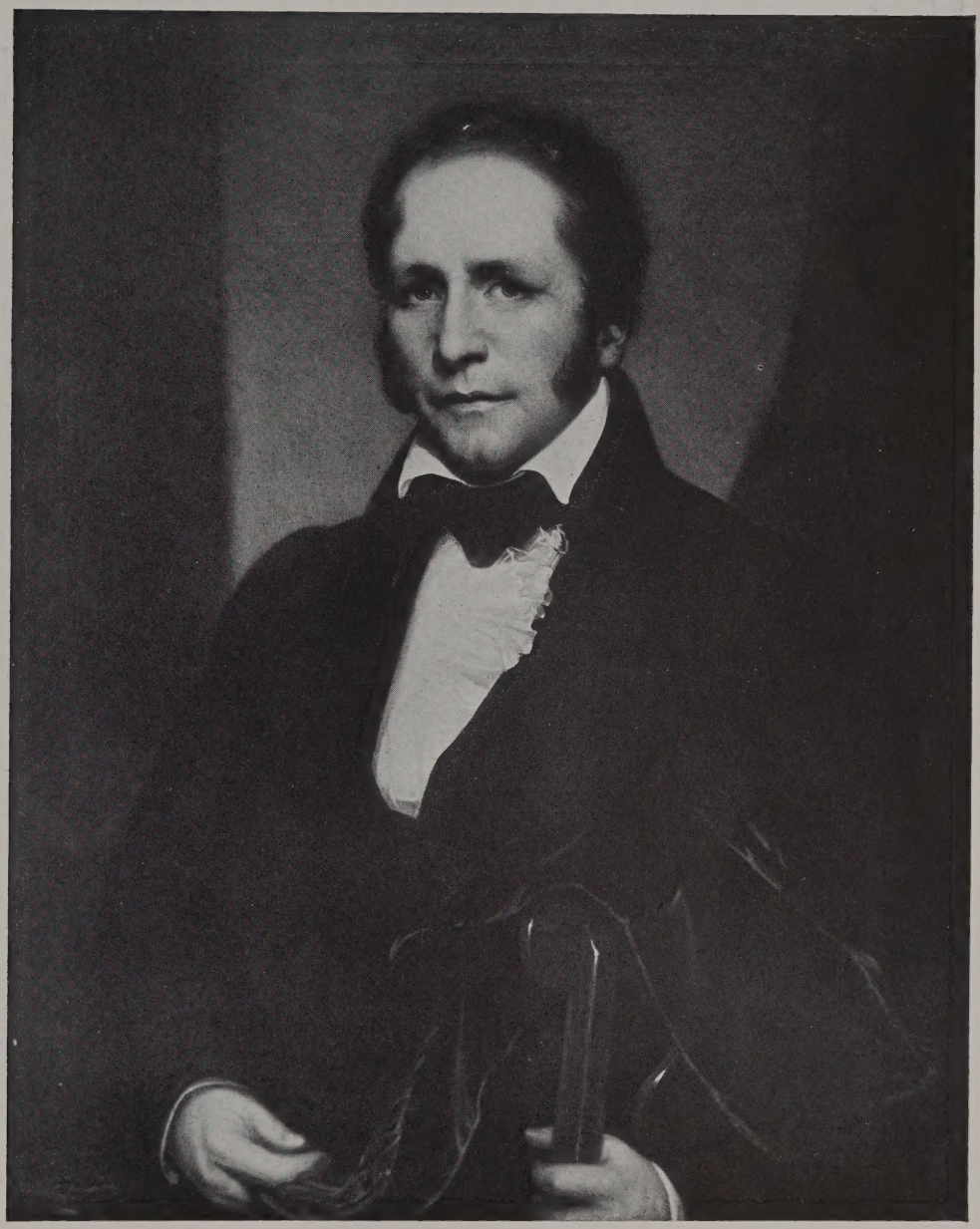
A Handsome young man with blue eyes, wearing brown hair and side whiskers, dark coat and ruffled shirt; seen at half length seated before a crimson curtain at left.

The following inscription written in Rembrandt Peale's hand is on the back of canvas: Samuel Nicholas Gray Born Dec 26, 1795 died Dec 27, 1837. Painted by Rembrandt Peale after death; Samuel G. White sitting for the bust.

NOTE. The framed acceptance of the resignation of Samuel Nicholas Gray 2nd Lieut. from the first Troop of Philadelphia City Cavalry dated Nov. 9th 1826 accompanies the portrait.

NOTE. Mrs. McCulloh was the Grandniece of Samuel Nicholas Gray.

From the Collection of Mrs. George B. McCulloh. Philadelphia.



THOMAS SULLY

AMERICAN: 1783–1872

675- 25—*MRS. HENRY ROBINSON OF BOSTON*

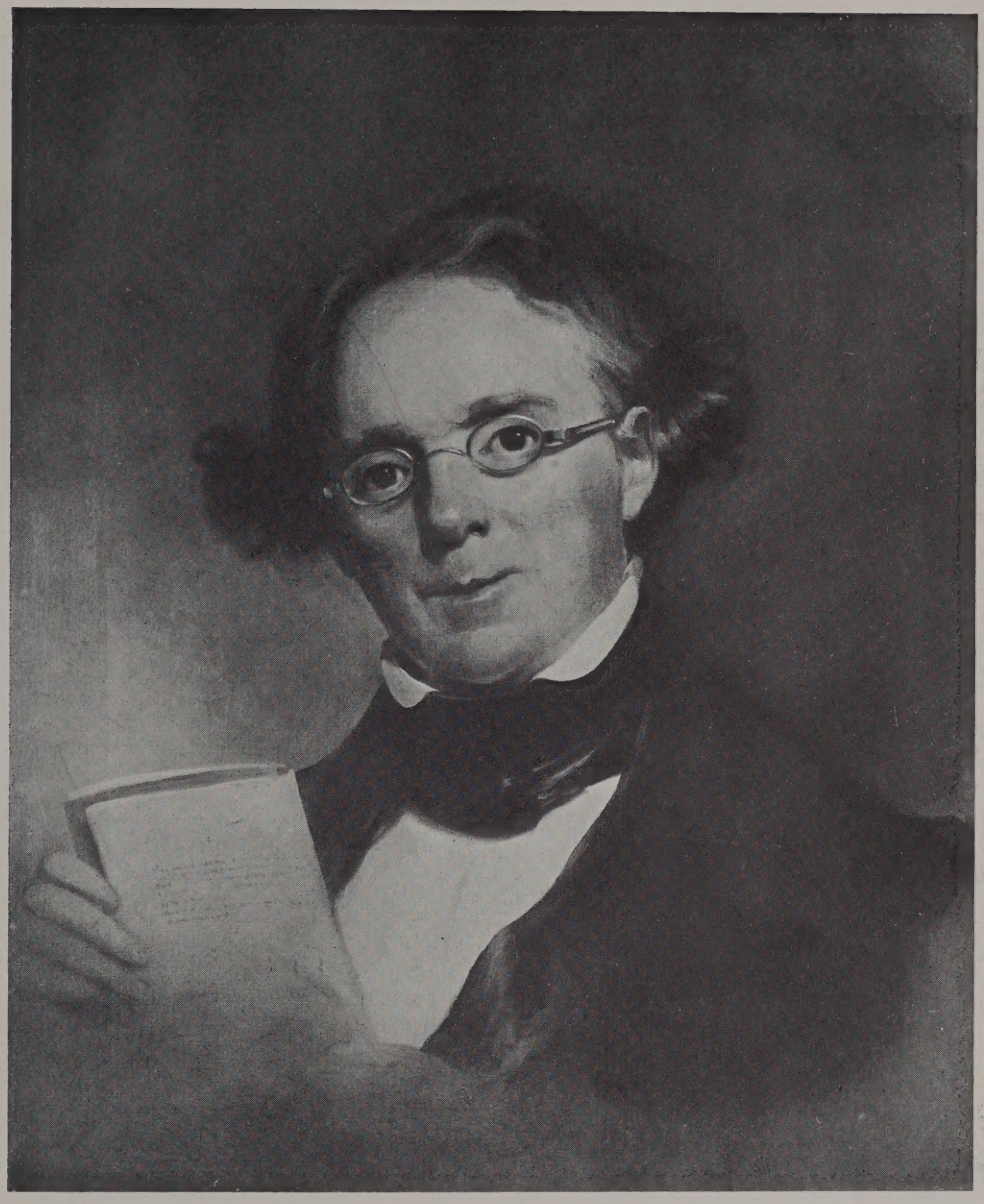
Height, 24 inches; width, 20 inches

A Pleasant featured woman with brown eyes; wearing a lawn cap with long strings over her dark curling hair and a black bodice. Bust length before a golden brown background.

Signed on back of canvas T. S. in monogram. 1846.

NOTE. In the original manuscript account book of Thomas Sully now owned by Joseph T. Kinsley, Esq.; this painting is recorded on Page 98. It is also recorded in the Biddle & Fielding Register, Page 261, and there stated to be owned by Joseph T. Kinsley, the present vendor.

Companion to the following.



THOMAS SULLY

AMERICAN: 1783–1872

5.00 — 26—*HENRY ROBINSON, ESQ., OF BOSTON*

Height, 24 *inches; width*, 20 *inches*

Bust Length of a spectacled middle aged man with smiling brown eyes and curling hair; wearing high black stock and similar colored coat. Warm brown background.

Signed on back of canvas. T. S. in monogram.

NOTE. In the original manuscript account book of Thomas Sully now owned by Joseph T. Kinsley, Esq.; this painting is recorded on Page 93. It is also recorded in the Biddle & Fielding Register, Page 261, and there stated to be owned by Joseph T. Kinsley, the present vendor.

Companion to the preceding.

JOHN BAPTIST VAN LOO

FRENCH: 1684–1745

700- 27—*DUCHESSE DE VENDÔME*

Height, 36 inches; width, 29 inches

The Beautiful, gray-haired young duchesse is seated, attired in a maroon dress trimmed with lace, toying with a garland of flowers in her lap.

From the Blakeslee Collection.

FRANCIS MARTIN DREXEL

AMERICAN: EARLY NINETEENTH CENTURY

200- 28—*THE HOLY FAMILY*

Height, 30 inches; width, 24 inches

The Madonna is attired with a lavender mantle over her closely dressed hair, a pale yellow scarf over her shoulders and deeper lavender robe. She gazes at the Infant Saviour held on drapery before her. St. Joseph is at left and holds a bunch of ripe cherries towards the Holy Child. High cliffs are in the background.

Signed at the lower left F. M. Drexel 1822.

NOTE. Francis Martin Drexel was the founder of Drexel & Co. Bankers of Philadelphia and New York.

From the Drexel Estate.

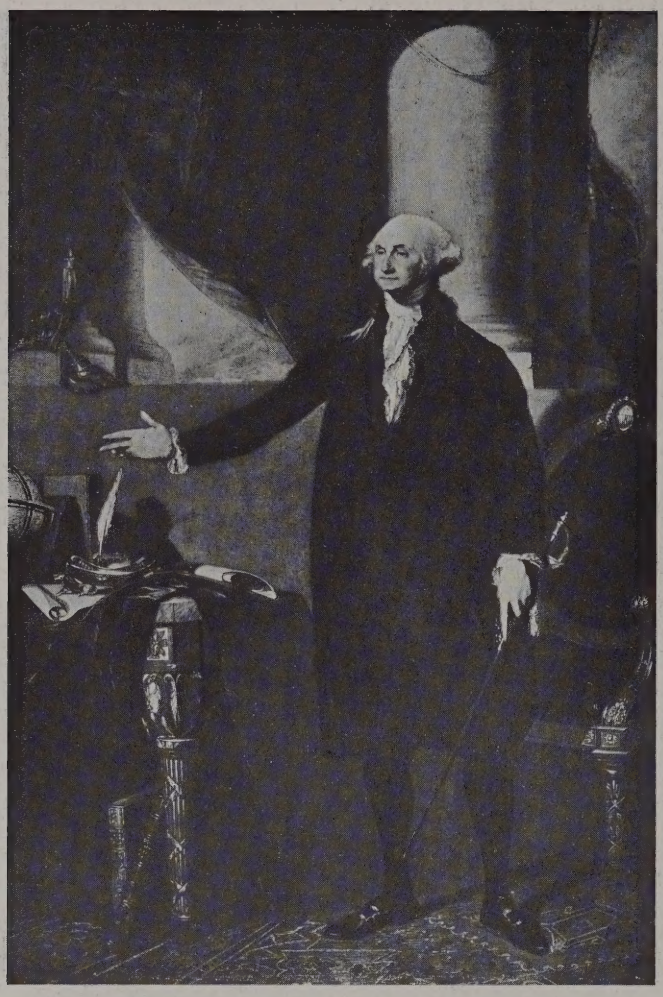
ANTOINE WATTEAU

FRENCH: 1684–1721

1250-29—*PASTORAL PLEASURES*

Height, 27 inches; width, 23 inches

A Handsome young mother wearing gray bodice and yellow dress, is seated under the pleasant shade of trees in the left foreground; near her are two daughters, one in a pink dress, the other in blue. Grouped around are a girl offering a basket of fruit, an attendant, and a seated musician beyond. Through the trees, over a high wall is the tower of a chateau, and at left rising wooded country. Rich in color and a very typical example of this master. *From the Collection of Ferdinand Trudell.*



GILBERT STUART

AMERICAN: 1755–1825

4700 - 30—*GENERAL GEORGE WASHINGTON*

Height, 36 inches; width, 24 inches

The Majestic full length figure of Washington in court costume, standing at left of a crimson velvet covered table and before a similar colored curtain.

NOTE. A small replica of Stuart's famous Lansdowne Portrait, of which Stuart is known to have made six of the life size and eight of the lesser size, of which this is said to be the third or fourth.

From the Collection of Thomas Skelton Harrison. Philadelphia philanthropist and former U. S. Consul to Egypt.

An attestation of authenticity written by the hand of said Thomas Skelton Harrison accompanies the painting. This certificate has recently been identified by G. L. Harrison, now ninety years of age, as being in the handwriting of his late brother Thomas Skelton Harrison.

ANTON MAUVE

DUTCH: 1838–1888

4700-31—*CATTLE AT PASTURE, HOLLAND*

Height, 33½ *inches; length*, 44¼ *inches*

A Group of four cattle, two standing and two recumbent, chewing the cud, is near the foreground of a low lying pasturage watered by a small stream flowing from distant right past a farmhouse resting amid trees to left foreground. A young man is fishing at the stream near two sheep on the left-bank. A milkmaid with her pail stands beyond the cattle ready for milking time.

Signed at lower right Anton Mauve.

NOTE. A framed photograph of this painting is endorsed on back certifying to the authenticity of same and is signed by B. L. Voskuil, Amsterdam, Boussod Valadon and C. L. Fliermans, both of the Hague. Dated Jan. 28th, 1915.

Purchased direct from C. L. Fliermans.

JOHANNES BERNARDUS BLOMMERS

DUTCH: 1845–1914

8000-32—*DEPARTURE OF FISHING BOATS, SCHEVENINGEN*

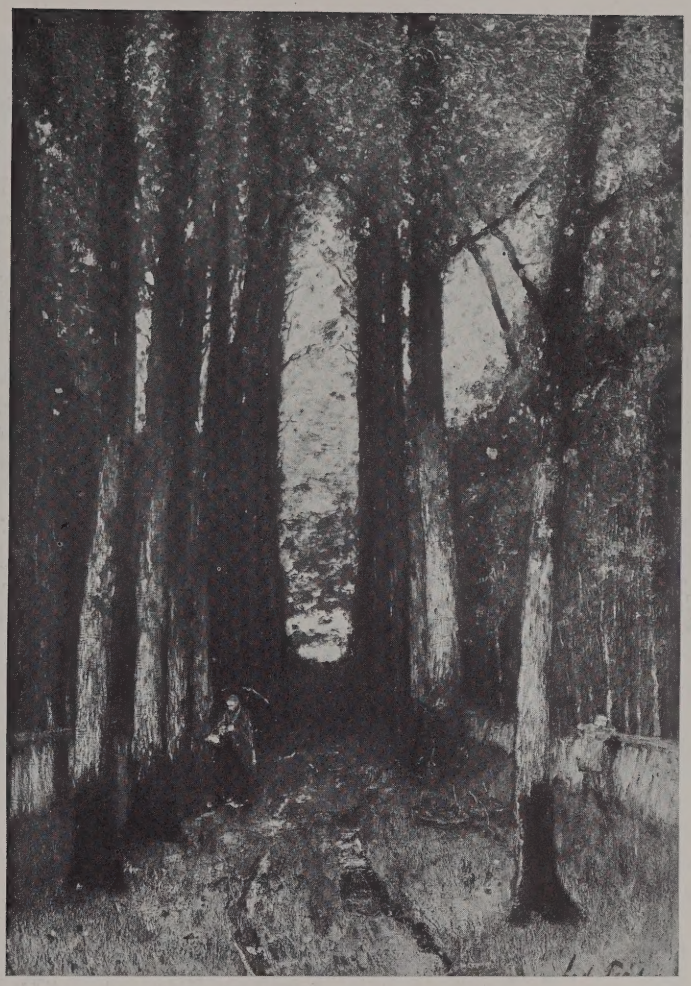
Height, 29½ inches; length, 49 inches

The Straggling Fleet of boats is fast disappearing into the misty distance. On the low sandy beach across the foreground two groups of fisher folk, mostly women and children, are watching the departure of perhaps father, son or lover. The tonality and atmosphere are richer in quality than is usual with this great painter.

Signed at lower right Blommers.

NOTE. This painting received the Gold Medal at Amsterdam and several other exhibitions and Blommers shortly before his death wrote the present owner that in his estimation it was one of his masterpieces. A framed photograph of this painting certified to by Blommers will be delivered to purchaser.

From the Collection of Mrs. Anna M. C. Wilkin, Rochester, New York, whose husband bought this painting direct from Blommers.



BARON M. DE MUNKACSY AND K. DE PAAL

HUNGARIAN: CONTEMPORARY

4700 – 33—*A GOTHIC AVENUE, AFTER RAIN*

Height, 46 *inches; width*, 31 *inches*

A Rough watery country road, touched with occasional beams of a lowering setting sun, is canopied by an avenue of noble trees forming a continuous Gothic arch at their apex. A peasant woman carrying a blue umbrella o'erhead advances at left. A huntsman looks over a high wall into dense woods at right.

Signed at lower right L. de Paal.

NOTE. Accompanying this painting is a certification, the translation reading: "This is to declare that I have sold to H. Bernheim the painting from the exposition of 1874, entitled 'After Rain' painted by de Paal (Kadislas) and that the figures were by me (Signed) Munkacsy. Paris le 17 Juillet 1874."

From the Collection of Samuel H. Austin, junr., Esq.

CHRISTIAN SCHUESSELE

ALSATIAN: 1824–1879

7000 - 34—*BENJAMIN FRANKLIN BEFORE THE PRIVY COUNCIL, WHITE HALL CHAPEL, LONDON, JANUARY 29TH, 1773*

Height, 57½ inches; length, 85¼ inches

Franklin stands in simple dignity amid the attending throng of notables, before Lord Gower, President of the Council. Among the notables are Edmund Burke, Dr. Priestley, Jeremy Bentham, the prosecutor Wedderburn, Lord Dartmouth, the Colonial Secretary, the Duchess of Rutland, Ladies Falmouth and Wortley Montagu. In the galleries above is a large group of spectators. The composition of the varied groups is masterly and easily bears its own against Baron Joly's noted canvas "Franklin at the Court of France." Schuessele at infinite pains procured faithful portraits of the sixty notables gathered at Council.

Signed at lower right C. Schuessele.

NOTE. This historic canvas is one of the most important ever offered and its resting place is undoubtedly a National or State Museum. This extraordinary scene forms the subject of a chapter in Bancroft's History entitled "The King in Council insults the Great American Plebeian." In 1773 Franklin was residing in London as Commissioner for the Colonies of Massachusetts, Pennsylvania, Jersey and Georgia, when certain letters of Governor Oliver of Massachusetts written to persons in power and office in England calling for oppressive measures and advising action detrimental to the interest of the Colonies, came to his knowledge. Franklin obtained possession of these and transmitted copies to the Speaker of the Assembly of Massachusetts, and called attention to their insidious character and the unfaithfulness of Governors Hutchinson and Oliver. The perusal of the letters caused the most profound indignation. The House of Representatives petitioned the King for the Governors' removal charging them with betrayal of trust and of giving private, partial and false information to those in power. It was on this question Franklin came before the Council assisted by John Dunning and John Lee, to advocate the removal of Hutchinson and Oliver. Wedderburn, the Solicitor General, in a speech full of venom and falsehood attempted to put Franklin in place of the defendant, much to the merriment of the cheering Lords in Council. This incident went far to provoke the Colonies to assert their Independence. A framed key to the characters and a copy of Bancroft's chapter, published 1860, will be delivered to purchaser.

From the Collection of Joseph Harrison, junr., Esq., Philadelphia.

[*See Frontispiece*]

ROBERT WHITECHURCH

AMERICAN: CONTEMPORARY

175- 35—*BENJAMIN FRANKLIN BEFORE THE PRIVY COUNCIL*

Framed Colored Print.

Reproducing the famous original painting by Christian Schuessele; the preceding number.

CAVERE GIUSEPPE RECO

ITALIAN: 1634–1695

100 – 36—*STILL LIFE, WINE, FRUIT AND MEAT*

Height, 29¼ inches; length, 39¼ inches

Mushrooms, a cake and fruit are spread over the foreground before two joints of meat and a rush basket of vegetables. A wine cooler of rare vintage wine is at left.

From the Collection of Spencer Carroll, Esq., Baltimore.

J. ROSIERSE

BELGIAN: CONTEMPORARY

525- 37—*THE NIGHT MARKET, AMSTERDAM*

Height, 43½ *inches; length*, 54 *inches*

A Group of peasants surrounds a large trestle table spread with vegetables which catch the flickering light from two quaintly shaded candles. A clouded moon o'erhead adds but to the gloom gathering over the buildings in the middle distance.

Signed at lower left J. Rosierse.

From the Collection of John Michener, Esq., Philadelphia.

BARON FRANÇOIS GERARD

FRENCH: 1770–1837

600- 38—*THE MUSE POLYHEME*

Height, 60 *inches; width*, 44 *inches*

The Muse, attired in classic crimson robes over a white dress, is seated at the foot of a tree, contemplating. She holds her lyre with her left hand in her lap.

THOMAS SULLY

AMERICAN: 1783–1872

425-39—*ORESTES AND PYLADES*

Height, 39 inches; length, 50 inches

The Two cousins are before the altar of Diana in the custody of an accusing group of warriors. Orestes' sister Iphigenia is behind the altar at left. The tragic moment is nearing but their fate is to be averted by the aid of the Priestess Iphigenia.

NOTE. This beautiful copy of Sir Benjamin West's fine painting of the same subject, now in the National Gallery, London, was painted directly from the original in West's Studio at London.

From the Collection of Spencer Carroll, Esq., Baltimore.

CLAUDE LORRAINE

FRENCH: 1600–1682

475-40—*THE PORT OF LEGHORN*

Height, 44 *inches; length*, 65½ *inches*

Two Important galleys are in the forewaters, others are lying in a wondrous bath of light from the setting summer sun. At left rises a large columned edifice with the busy quays stretching to the distance.

NOTE. This fine commanding painting by Lorraine is said, not without foundation, to have received the shipping and figures from the brush of Salvator Rosa, 1615–1673. On back of canvas is the coroneted monogram C. G. of the original owner.

From the Collection of George H. Tatham, Esq., Philadelphia.

DOMINCE BRANDI

ITALIAN: 1683–1736

500—41—*SHEPHERDS AND THEIR FLOCKS*

Height, 58½ inches; length, 64½ inches

A Flock of sheep and goats are in a rocky foreground and two bulls are to left and right. Two shepherds are seated in conversation beyond the sheep. Powerfully painted and signalized by broad vigorous brushwork.

NOTE. Professor Pasquale Farina of Philadelphia, recognized by the Italian government as an authority on Italian painting, has pronounced this canvas to be by Brandi at his very best.

From the Collection of the King of Naples.

DE CARLO BALDASSARE

ITALIAN: 1720—CIRCA 1800

110- 42—*STILL LIFE, DEAD GAME*

Height, 30 inches; length, 51 inches

A Group of varied fowl, a gun and a leather bag are in the foreground of an uneven landscape canopied by trees at left.

From the Collection of Spencer Carroll, Esq., Baltimore.

Companion to the following.

DE CARLO BALDASSARE

ITALIAN: 1720—CIRCA 1800

110 – 43—*STILL LIFE, DEAD GAME*

Height, 30 inches; length, 51 inches

A Group of varied fowl and a wicker basket filled with others are in the foreground of a marshy landscape, occupied by a lake at left.

From the Collection of Spencer Carroll, Esq., Baltimore.

Companion to the preceding.

PAINTERS REPRESENTED IN THE COLLECTION OF JOSEPH T. KINSLEY, ESQ.

Baldassare, de Carlo 42, 43
Barrias, E. (Bronze) 1
Blommers, Johannes B. 32
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